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American silks, and has succeeded in getting some of the standard colors which are preferred to any other silks. This society uses French crewel of a special importation, which divides into strands, the single strand being finer than any ordinary crewel. The Kensington crewels are those used in most Decorative Art Societies, and those societies generally supply them. It must be said that all crewels are liable to fade a little, especially the pinks. You might write for further information on the subject to Charles E. Bentley, 856 Broadway, or to the Kensington Art Rooms, 74 West Thirty-fifth Street.

HINTS FOR PARLOR CURTAINS.

Editor of *The Art Amateur*:

SIR: I want curtains for a parlor of a soft creamy tint and of inexpensive material. What would answer? Would Bolton sheeting? I have never seen it. Is there any simple way of decorating them (if of sheeting) besides embroidery? If trimmed with horizontal bands, how should the edges of the curtains be finished? Should they be lined?

B. C., Linden, Ontario.

ANSWER.—The handsomest inexpensive material for parlor curtains would be the cotton and silk satine, extra width, at \$4 a yard. If this is too high priced, the extra napped Canton flannel (or, as it is otherwise known, Fashion Drapery) is much more desirable in tint, and hangs in better folds than Bolton sheeting. Horizontal bands trim such curtains better than embroidery. Embroidered bands of satine are suitable, or bands of heavy cretonne stamped with flowers or other designs in colors. The design is often outlined with gold and silver thread, such as is used with colors in embroidery at present, and is very rich. The curtains need not be lined. The edges are simply hemmed.

SILK-RAG PORTIÈRES.

Editor of *The Art Amateur*:

SIR: I want to make a portière of silk in the way a rag-carpet is made. Can it be woven wider than one yard? If so, where? If not, how is it used for an ordinary door? Is it sewed together, or are two strips used with an opening in the middle, as for a window? How wide is the silk cut, and how is it joined? How many pounds go to the yard, and which makes the prettier curtains, to keep each color in a separate ball, or to sew no two strips of the same next each other?

INQUIRER, Dubuque, Iowa.

ANSWER.—Silk-rag portières cannot be woven over a yard wide. They are generally used for narrow doors, and when required wider two strips must be hung. The silk is cut not quite an inch wide, the two ends overlaid and sewed flat. The colors are usually sewed indiscriminately together, which gives a Turkish-rug appearance to the portière. The balls are wound a pound each. Your weaver will tell you how many pounds are required for a yard. An ordinary rag-carpet weaver can do the work.

PREPARING A PHOTOGRAPH FOR COLORING.

Editor of *The Art Amateur*:

SIR: In the December number of THE ART AMATEUR, in describing an "easy mode of tinting photographs," you begin by saying, "Prepare the photograph in the usual way." That is what I want to learn. Will you oblige a new subscriber by explaining the way?

H. P. H., Milwaukee.

ANSWER.—With a large brush, wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. Special preparations are sold for producing the same result, but nothing is so good as the use of the tongue.

HINTS FOR AN UNDERGLAZE PAINTING.

Editor of *The Art Amateur*:

SIR: Please give a few hints for painting daffodils under the glaze on a china plate, and oblige

AN AMATEUR, Omaha.

ANSWER.—Sketch the design in pencil, then lay in the background with purple, dabbling it until an even tint is secured. Now wash in the petals with yellow, and the cup-like centre that surrounds the stamens with orange, shading the whole with gray, composed of a brown and green mixture. The leaves may be painted with green and yellow mixed to suit the varying shades, the shading green being of mixed brown and green.

SPECIAL CHINA-PAINTING DESIGNS.

Editor of *The Art Amateur*:

SIR: Could you send me special designs for tile fireplace facings, and what would be the cost? I would like for that purpose two companion outline figures, each to occupy about the space of two 6-inch or 8-inch tiles, to finish, say, with a vine running up to and across the top. What do you think of this plan?

ETHEL D., Milwaukee.

ANSWER.—We could furnish such a design for \$50, if used by you exclusively. If you could allow it to be published in THE ART AMATEUR, the charge would be only \$25. We suggest that the figures might be children, and the vine a grape-vine with fruit, which could be made very decorative. Six-inch tiles we consider preferable to eight-inch tiles, which are seldom used for fireplace facings. The design could be made so that it would be complete either with eighteen or sixteen tiles. If we should publish the design, it would be given in three monthly instalments, like that of the fireplace facing we published last summer.

ROOM AND WALL DECORATION.

Editor of *The Art Amateur*:

SIR: What colors would be appropriate to paint the walls, ceiling, and frieze of a room eleven feet square and ten feet high? The room is used as a sitting-room and sewing-room. On account of a bow-window and doors there is little room for a dado; would a border at the bottom be appropriate? (2) Please give me a list of works upon Fresco and Mural Decoration, with prices, that you could supply me with, especially those containing or treating entirely upon designs for mural decoration.

A. J. B., Gorham, Me.

ANSWER.—Paint the wall sage green, and the surbase dull Indian red, without gloss; frieze rich olive green, with a black picture-strip at the base; ceiling dark greenish buff; no border is necessary. (2) J. W. Bouton, 706 Broadway, and Cassell, Petter, Galpin & Co., 739 Broadway, publish the best works on Mural Design. Write to them for catalogues.

SUNDRY QUERIES ANSWERED.

NUMEROUS SUBSCRIBERS.—All ladies wishing to make inquiries concerning instruction in carpet designing, should write to Mrs. Florence E. Cory, 351 W. 34th St., N. Y. . . . Inquiries relating to the "Tutti Frutti" picture-coloring competition for young amateurs should be addressed to Geo. W. Harlan, 19 Park Place, N. Y.

J. M., Marblehead, Mass.—Glaze is sold by J. Marsching & Co., 21 Park Place, N. Y.

The request for special designs by C. P. March (St. Louis), C. M. Rodwell (Newark), B. (no address), and "Six old and new subscribers," and others will receive due attention.

"An Amateur" (Greencastle, Ind.), asks for some suggestions in crayon portraiture. We shall try and find space at an early date for an article on the subject.

Answers to many questions must be postponed for want of space.

New Publications.

LANDSCAPE PAINTING IN OILS.

ONLY a great publishing house like Cassell, Petter, Galpin & Co. could undertake to bring out for the use of students such an elaborate work as the splendid folio before us. It has full-page reproductions in color of paintings after Turner, Constable, De Wint, Müller, F. Walker, Mason, and others, each mounted on heavy gilt paper, which gives the pictures something of the appearance of being framed. Besides these, there are numerous fine wood engravings of well-known pictures, which, with the colored plates, heavy paper, and broad handsome pages of letter-press, go to make up a book rather for the drawing-room than the studio. It is as a work of instruction, however, that we have to consider its merits.

The full title of the book is, "A Course of Lessons in Landscape Painting in Oils." The author, A. F. Grace, contributes one of the paintings which are given as models. He begins with a well-written sketch of the great landscape painters. Pictures claiming interest by their charms of pure landscape alone were unknown until the beginning of the seventeenth century, which saw the glory of Claude Lorraine. Mr. Grace is an enthusiastic admirer of Constable, and speaks very properly of the great influence of the painter in France; but he goes too far, perhaps, in claiming that the simple exhibition at Paris in 1834 of Constable's "Hay Wain" "quite revolutionized French landscape art." The works of this vigorous English painter, even at this day, seem to find more appreciation across the Channel than in the country of his birth. Some famous pictures of his, sold a few months ago at the dispersion of a private collection, were knocked down to a Frenchman—the proprietor of "l'Art," if we remember aright—who presented them to the Louvre.

Within the limits of the present notice it would be impossible even to outline the principles of the instructions and advice laid down by the writer of this book. Suffice it to say, that they are of the most sensible and practical character, and for the most part such as might well be studied with advantage by many professional artists, as well as amateurs. Mr. Grace insists, above all, on thoroughness. He is no friend of impressionism and scampiness. Those who have no opportunity of studying from good original pictures will find the colored plates of landscapes given here of decided interest; for they are varied in style and manner of treatment. In the "Right of Way," by Walker, we have bright showery spring; in "The Harvest Field," by De Wint, golden autumn, and in "The Frosty Morning," by Turner, some difficult winter effects are cleverly produced. As mere pictures, of course, chromo-lithographic reproductions can give but a faint idea of the beauty of the originals, that subtle quality in particular known as tone being conspicuously absent.

A NEW WORK ON MURAL DECORATION.

"DECORATIVE Mural Paintings in the Middle Ages."—The published name of the magnificent new work by W. and G. Audley gives but an inadequate idea of its contents and its purposes. It is, indeed, rather misleading to the casual reader of the title. Without regard to the period it covers in mural decoration, it is of the highest value to the architect, the carpet and wall-paper designer, and the decorative artist generally. The examples given in the thirty-six plates in gold and color are almost wholly free from the eccentricity which we are apt to associate with the art of the middle ages, and so far as beauty and practicability go they might be the work of a much later period. Too much praise cannot be given to the mechanical execution of the book. The color-printing is apparently without a flaw, and every tint is shown so clearly that the decorator might safely set his palette from such excellent models. A welcome addition to this valuable collection of designs for walls, ceilings, pillars, etc., will be found in the magnificent alphabet in colors from the Mazarin Bible, which is supplemented by other decorative letterings hardly less beautiful. Mr. J. W. Bouton, New York, agent for the French publishers, is preparing an English translation of the text, which he promises to send gratis to all purchasers of the work. The fact, however, that the original text is in French, matters little, for the plates speak very well for themselves.

LITERARY NOTES.

THE Magazine of Art for February is of unusual excellence. Among the most interesting features is an illustrated biography of Thomas Moran, and a charming paper on "The Decoration of a Yacht."

THE Portfolio (J. W. Bouton) promises well for the new year. The etchings for January are "The Last Evening in England"—the picture showing an emigrant family about to embark—a delicate etching by A. Brunet Debaines of "Shipping on the Mersey," and an Amand-Durand reproduction of Rembrandt's "Portrait of Sylvius." The December number contained a charming etching of the famous rood-screen of St. Etienne-du-Mont, Paris, by M. H. Toussaint.

OUR clever American etcher, Mr. F. S. Church, is very appreciatively noticed in a recent issue of "L'Art" (J. W. Bouton), which reproduces several fantastic designs which were seen at the exhibition of Painter-etchers, at the Hanover Gallery, in London.

ERNEST CHENAN is contributing to "L'Art" some interesting articles concerning the value of electricity as an aid in the multiplication of works of fine art.

THE Century Magazine for February contains, among other attractions, a well-illustrated and well-written article on "The Phidian Age of Sculpture," by Lucy M. Mitchell, and a pleasant sketch, agreeably illustrated by members of the club, concerning "The Tile Club Ashore," from the facile pen of W. Mackay Laffan. Mr. T. Cole contributes one of his spirit portraits of living celebrities—George W. Cable being the subject.

PUCK'S Annual for 1882 is fully up to the usual standard of excellence, and contains scores of amusing illustrations.

BOUTON sends us his new catalogue (No. 64) of books selected from the extensive purchases he made during his visit to Europe last summer. It certainly points to a very choice collection, especially of books relating to art.

HARPER'S Magazine for February is a very attractive number. One of the best illustrated articles is Mr. Blake's "French Political Leaders." Reinhart's sketches in the legisla-

tive halls are full of life and character. Mr. Kruell's portrait of Victor Hugo, from a photograph, so far as the head is concerned, is well engraved, but the picture as a whole is as flat as if it were cut out of cardboard.

PERSONAL NOTES.

MR. WILLIAM WILLARD, of Boston, has just finished a very successful portrait in oils of the daughter of a New York banker, which he will ask permission to show at the forthcoming National Academy exhibition. This artist's pictures are remarkably good in tone, which he secures without the usual resort to glazing.

MR. PRESTON HIX, an artist of reputation in the South, has removed his studio to New York, where his work finds many admirers. He has recently finished portraits, in uniform, of Gen. Loring and Col. Du Chaillu Long, the well-known American soldiers in the Khedive's army, and is at present at work on a full-length portrait of Gen. Beauregard.

ON our page of illustrations last month, reproduced from holiday books, we credited W. T. Peters with those taken from "Tutti Frutti." They are the work of his brother, D. C. Peters, a youth of great promise.

THERE have been some remarkably good examples of underglaze decoration in Bennett style at Tiffany's lately, the work of Mrs. Trevor McClurg, of Chambersburg, Pa.

ARTISTIC STONES.

THE fact that diamonds are so abundant has compelled jewelers to enhance their attractions by mingling with them exceptional stones, and the result is that there was never displayed more artistic jewelry than this season. Mr. Theodore B. Starr, whose name has been always identified with giving to jewels something more than their merely commercial value, displays some pieces especially tempting to a connoisseur. This is especially the case in the combinations of color which he has effected. There may be mentioned in this respect, a lace pin, the head of which is a large yellow sapphire, itself a rare stone; a short distance down the pin are grouped a tourmaline and a ruby spinel, whose olive green and yellowish red blend with the yellow sapphire as no painter's art could have blended them. The most decorative stone, as well as the most fashionable, is the ruby. The smaller ones form the brilliant lines of the wings of butterflies, and glitter among alternate diamonds. Such a setting surrounds a remarkable crystal of aqua marine on which the head of Marie Stuart is cut in cameo. Another artistic piece of work of this kind, yet unset, is a rose topaz, with the same head exquisitely wrought. There should be mentioned, also, the lustrous colored pearls. From a diamond bar divided by three large pearls swing large green, black, and bronze pearls. Other notable stones are the fine cat's eye, now on the topmost wave of popular favor, the white opals, and the great olive tourmalines, unique gems which show what nature can do in her genial moods.

THE USE OF ARTIFICIAL FLOWERS.

IT is a nice question how far the use of artificial flowers may be permitted without violating good taste. The acme of bad taste in this direction has been reached by a concern which recently exposed in its show window a pillow of imitation hot-house flowers, with the legend "Gone to Rest." Could anything be worse, it may well be asked, than offering sham flowers as a tribute of respect to the dead? This instance, however, does not seem to be exceptional. Mr. Lowenstein, the manager of the Parisian Flower Company, says that he supplies artificial ferns and flowers under glass for placing on new-made graves, they being "found so much more economical" than the real flowers. At his salesrooms there are the most natural-looking boutonnières of artificial flowers for gentlemen's use. This is certainly shocking; although it may be argued, of course, why is it worse for men to wear artificial flowers than for women to do so? We do not know. But it is—the same as it is worse for men than for women to rouge or wear corsets. The use of artificial plants is very common in ball-rooms, and the deception is so well carried out, that it is almost impossible to detect it. Mr. Lowenstein will show you sunflowers, lilies, and cacti, which you must touch before you can be sure as to their non-genuineness. But this very excellence is the cause of offence, artistically speaking. If the makers of artificial plants and flowers would be satisfied to conventionalize them ever so slightly, there would be more to say in the defence of their use.

THE SUPPLEMENT DESIGNS.

PLATE CLIII. is a design for a plaque or plate drawn by Georges Wagner. Paint as follows: No grounding color, except a little brown shading; globe, light gray, shaded with dark gray; large fish, capucine red shaded with the same; small fish, yellow shaded above with a little red; chicken, yellow; plants, various greens.

PLATE CLIV. is a Japanese design for a plaque. Make the willow leaves green (apple green and ochre); bird, gray (gray No. 1 and 2, mixed with neutral gray), with some brown on the black spots; grounding color, Chinese yellow, very light, or coffee, or celadon.

PLATE CLV. is a design for a plaque. The moon should be gilded; mouse gray (neutral gray and brown No. 108) and brown bitume in the shadows; wheat, silver yellow and apple green, shaded with browns and sepia (first firing), and retouched (second firing) with brown and ochre; grass and leaves, deep chrome green and yellow for mixing (first firing), retouched (second firing) with grass green and brown; sky, blue (turquoise blue) mixed with neutral gray; ground, yellow ochre and brown; mushrooms, ivory yellow and ochre, mixed with gray. Plates CLIV. and CLV. may also be used for panel decorations as well as for painting on china.

PLATE CLVI. is a design for a plaque or plate, drawn by Georges Wagner. The directions for painting it are as follows: Mushrooms, top and stem gray, under-surface black; sky, light blue with some white; ground, light and dark brown and yellow-green and dark green; water, green-blue, shaded with the same; ducks, light yellow, shading off into dark blue; bills and feet, yellow-brown; plants, various greens; frog, dark green above and yellow below; dragon fly, light gray.

PLATE CLVII. gives designs for metal work—elaborate traceries from a Persian gun barrel, and several specimens of lock ornamentation.

PLATE CLVIII. is an embroidery design for the end of a scarf table-cover, contributed to THE ART AMATEUR by C. E. Bentley. The foundation should be a very dark maroon plush; the leaves are worked in a leaf-green, slightly tending to an olive, but not approaching a brown too nearly. If embroidery silk or floss is used the work should be underlaid to prevent its sinking into the plush so as to have a flat appearance. The flowers are best done in split flosselle, using a pale buff or dull yellow for the light, and shading darker through four or five shades to light Vandyke brown, for the deepest shades.

PLATE CLIX. gives two Renaissance decorative designs from pilasters in Italian churches.

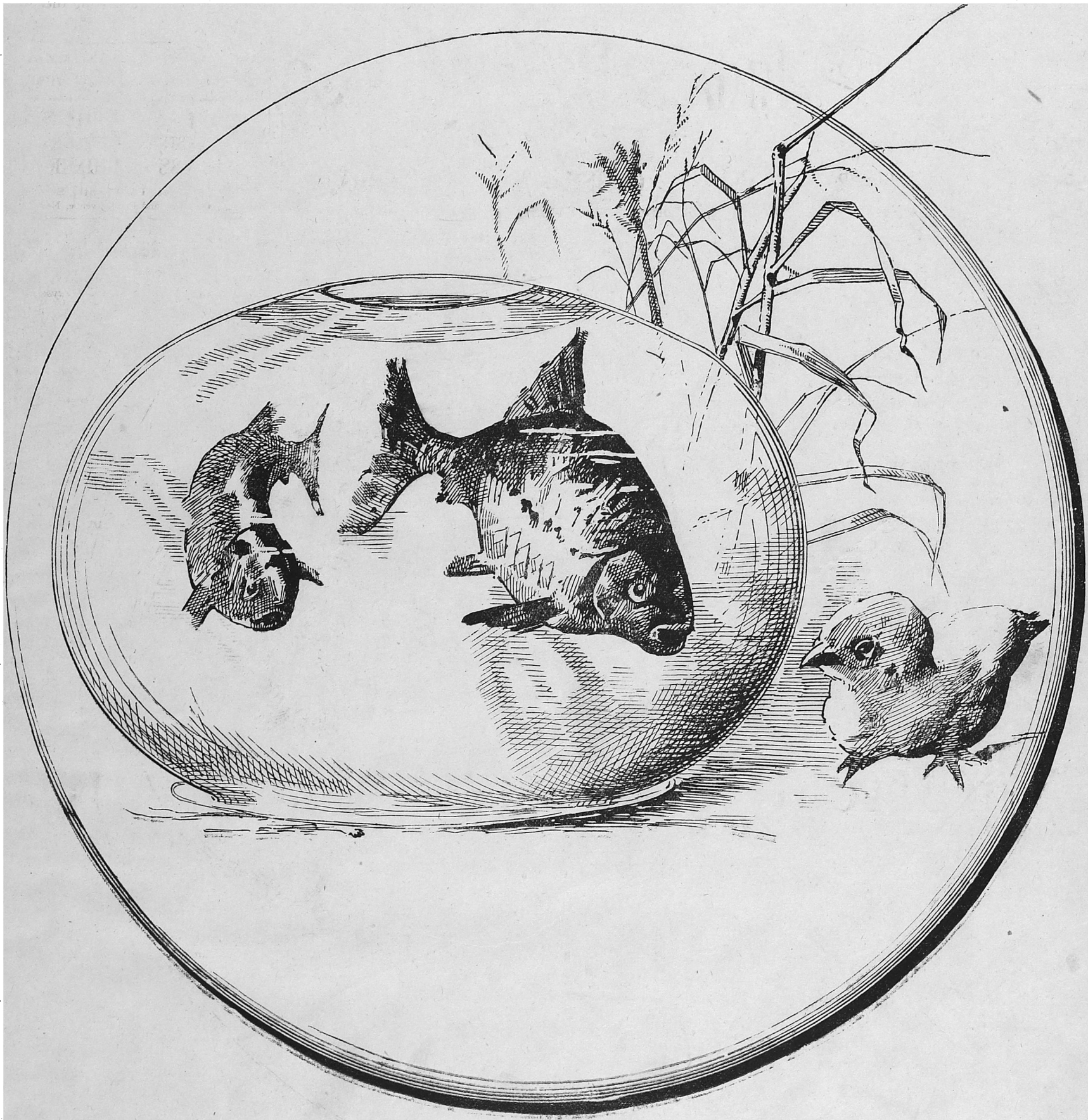


PLATE CLIII—DESIGN FOR CHINA-PAINTING.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 68.)



PLATE CLIV.—DESIGN FOR A PLAQUE OR PANEL. "Bird and Willow."

(For instructions for treatment, see page 68.)



PLATE CLV.—DESIGN FOR A PLAQUE OR PANEL. "Mouse and Wheat."

(For instructions for treatment, see page 68.)



PLATE CLVI.—DESIGN FOR CHINA-PAINTING.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 68.)

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

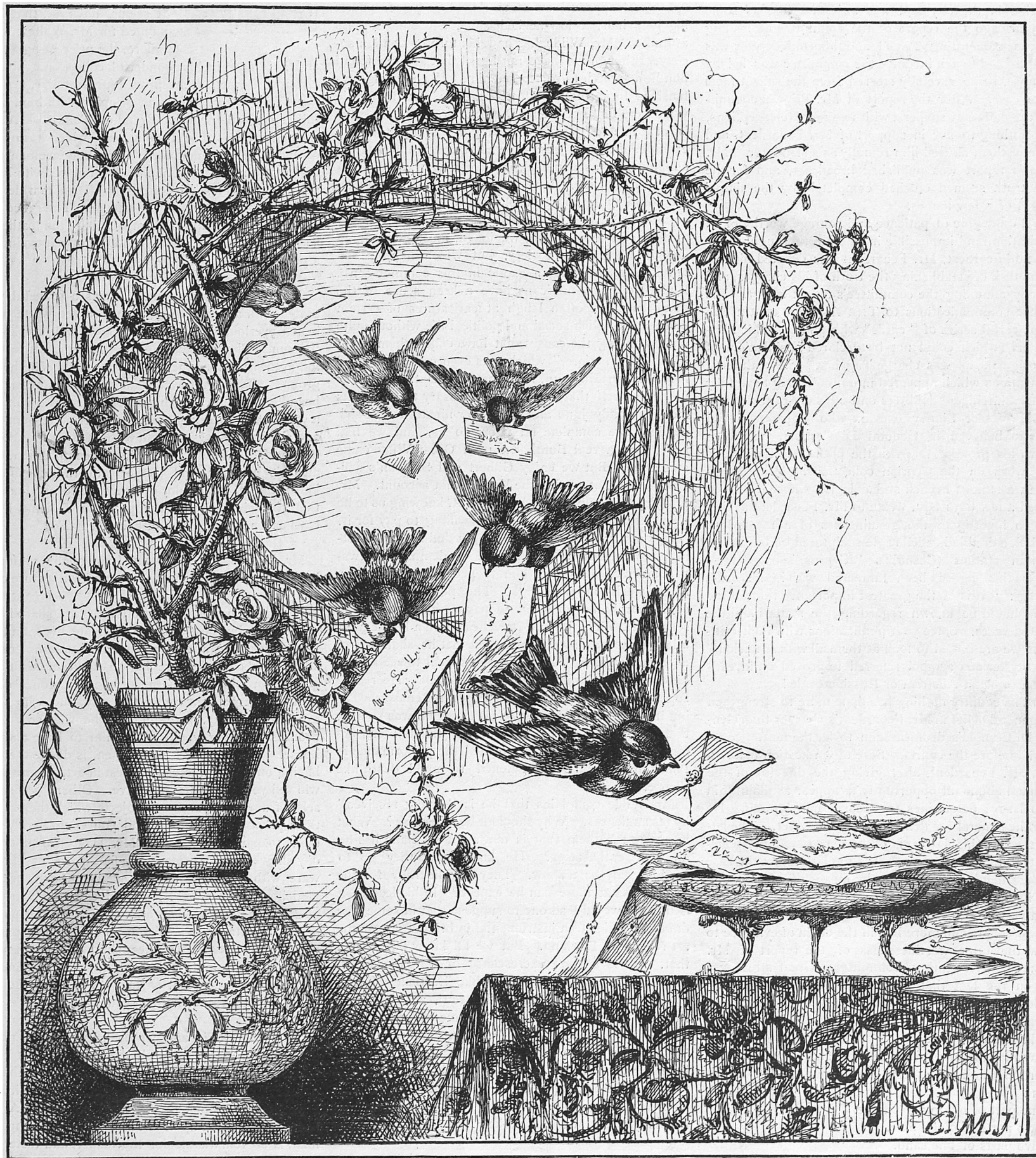
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A DECORATIVE DREAM. "ST. VALENTINE'S DAY."

DESIGNED AND DRAWN BY C. M. JENCKES.

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